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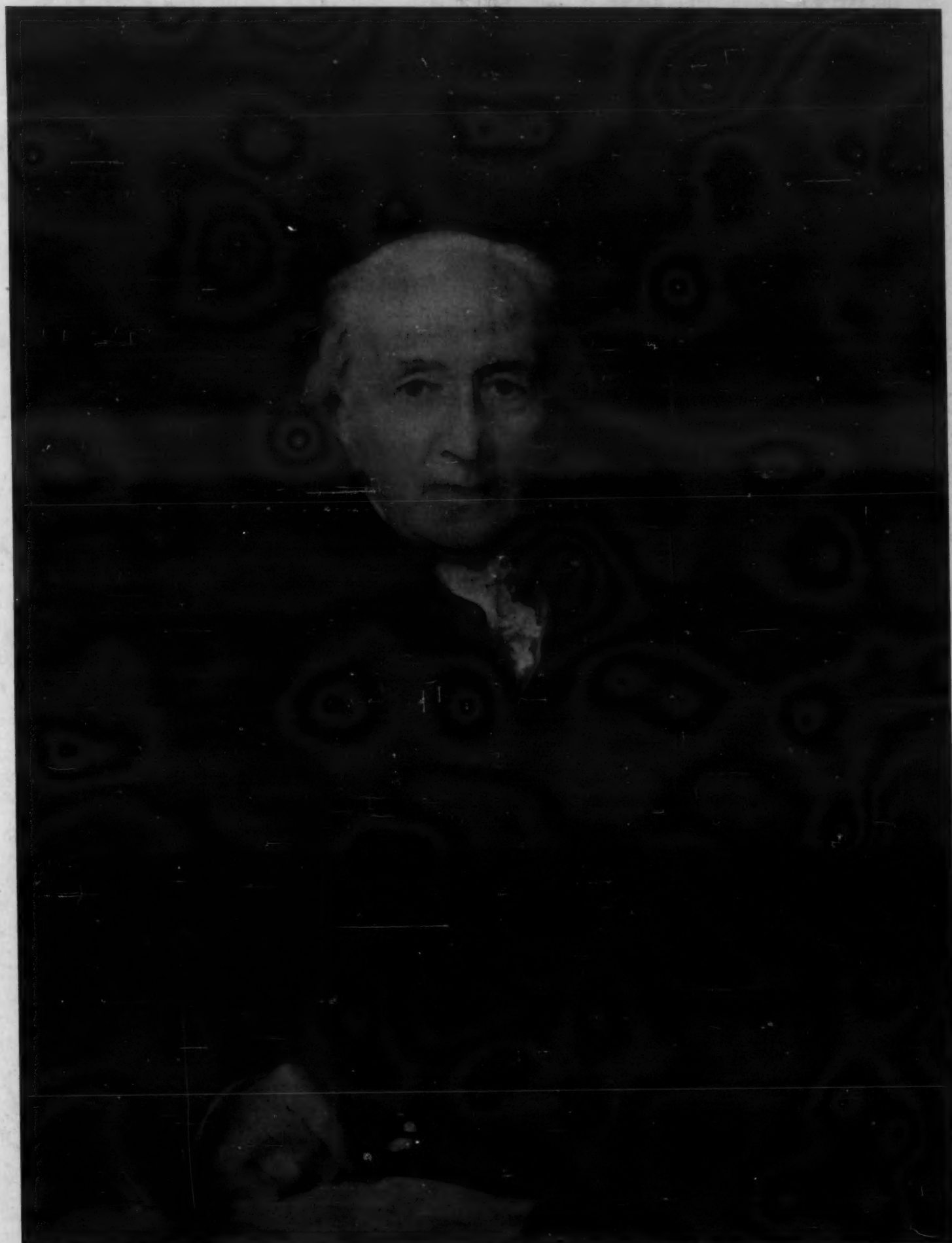
OCT 31 1932

The ART NEWS

VOL. XXXI

NEW YORK, OCTOBER 29, 1932

NO. 5 WEEKLY



"JOHN JULIUS ANGERSTEIN"

SIR THOMAS LAWRENCE, P.R.A.

Recently sold to a prominent Cincinnati collector by the Newhouse Galleries

PRICE 25 CENTS



An Interior of the Grand Central Art Galleries

SPECIAL ANNOUNCEMENT

Commencing November 1st these Galleries will be open week-day evenings, excepting Saturdays, from seven to nine o'clock. Admission Free.

It was decided to take this unusual step in order that business men from New York and other cities would have the opportunity of visiting these Galleries which are operated solely in the interests of the American artists.

It is hoped that this experience will result in increased sales for the artists and will be instrumental in defeating the depression.



An Interior of the Grand Central Art Galleries

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The ART NEWS

S. W. Frankel, Publisher

NEW YORK, OCTOBER 29, 1932

Simon Dispersal At Lepke's to Be A Notable Event

November 29 Sale in Berlin Includes Great Variety of Treasures Reflecting Their Owner's High Connoisseurship.

By FLORA TURKEL-DERI

BERLIN.—The sale of the collection of the late Dr. James Simon, to be held at Lepke's Kunst-Auktions-Haus on November 29, promises to be a very interesting event. This collector's name is associated with that great era in Berlin's art life deriving so much from the late Dr. von Bode, who not only inspired Dr. Simon's munificent donations to the Berlin museums but gave invaluable aid in building up his personal collection. It is therefore certain that museums and private collectors will be eager to acquire pieces coming from such an important source. Pictures, bronzes, sculptures and furniture which adorned Dr. Simon's home during the last years of his life, are comprised in this notable November dispersal.

Turning first to the paintings, a "Madonna, Child and Saint John" by Rubens is a vivid revelation of this master's sweeping brush stroke and lively palette. Another lovely picture is "The Infant Christ Standing on the Globe" by Joos van Cleve. The naked figure is set against a blue background enhancing the translucent painting of the flesh, while the face glows with an inward purity and spiritual quality. In the Dutch group, one finds a sparkling flower piece by Jan Fyt; and in the form of a charming circular panel by Gerard Dou is a closely knit painting of Rembrandt's mother, in warm brown tones. A landscape by Ruysdael is characteristic of his picturesque style.

Dr. Simon was especially fond of miniatures. Fine examples of this art in the collection are the companion portraits of two children of the Medici family, mounted back to back in a carved frame, and the "Portrait of a Gentleman" attributed to Holbein. Outstanding among the skillfully executed wax miniatures is a portrait of Louis XIV and of the Dauphin, by Dubut.

The art of the Italian Renaissance had a great interest for Dr. Simon, and this period is represented by bronze specimens of Giovanni de Bologna, Girolamo Campagna and N. Roccatagliata, which were acquired on the advice of Dr. von Bode. The beautiful patine on these pieces considerably enhances their appeal.

The collection of antique jewelry dates from the archaic period to the IVth century B. C., and contains some exquisite pieces selected with the discriminating taste characteristic of Dr. Simon. A chain of glass beads with pendant of conventional animal design, is noteworthy among the archaic specimens; while a bangle of finely wrought gold dating from the Alexandrian Hellenistic era is particularly beautiful. A remarkable chain with butterfly pendant belongs to stylis-

(Continued on page 4)



"OLD WOMAN PLUCKING A FOWL"

This fine work by the great Dutch master will be a feature of one of the outstanding November sales at the American-Anderson Galleries—that of old masters from the F. Kleinberger collection, scheduled for the evening of November 18.

By REMBRANDT

PEALE PORTRAIT SOLD BY MACBETH

An important portrait of George Washington by Rembrandt Peale has been sold by the Macbeth Gallery to a prominent New Jersey lawyer, according to an announcement made by Robert Macbeth, president of the gallery.

The portrait, one of the well known "port-hole type" of which Rembrandt Peale painted seventy-nine replicas, is well known in New York, since before being consigned to the Macbeth Gallery, it was an object of interest in the Washington Room at Fraunce's Tavern in New York City. The picture, 36 x 29 in size, gains its designation from the fact that the likeness is placed in a painted oval opening which resembles a stone spandrel. Tradition says that the frame, which is in gilt decorated with the thirteen stars of the original colonies, was made when the picture was shipped abroad for the consideration of King Louis Philippe of France. Unfortunately the arrival of the picture and the King's dethronement were simultaneous, and the portrait was returned to America unsold. Rembrandt Peale, who was born in

(Continued on page 10)

Pennsylvania to Hold Program of Special Exhibits

PHILADELPHIA.—The program of exhibitions which has attracted 295,000 visitors to the Sixty-ninth Street Branch Museum at Upper Darby, Pa., during the year and five months since its opening is to be transferred to the main Pennsylvania Museum of Art in Philadelphia. The Branch Museum closed October 17, 1932, and a series of new exhibitions will open at the main museum November 19th with a first showing of rare Persian Art discovered on joint archaeological expeditions of the Pennsylvania Museum of Art and the University Museum.

New exhibition galleries are being made ready at the main museum. The plan shows some 4,000 square feet of gallery space, located immediately to the right of the main entrance, which is to be devoted to the new program. Another notable addition to the Pennsylvania Museum of Art is to be a Gallery for Living Pennsylvania Artists. Though the museum has acquired by purchase or gift many fine examples of contemporary Pennsylvania artists' work, it has never had a gallery where a continuous program of changing displays showing all

(Continued on page 9)

GLASS WALLS FOR NEW ART MUSEUM

PRINCETON.—An art museum with glass walls was one of the innovations announced at the Twenty-Seventh Annual meeting of the American Association of Museums held recently in the Fogg Art Museum, Cambridge, Massachusetts. The building, designed by Clarence Stein, architect, of New York, is planned for erection at Princeton, New Jersey. The outer walls of the building are to be made of glass brick, about regulation size, each brick being hollow in the center. The bricks are to be of prismatic character, throwing light obliquely upon the walls where the pictures are to be hung. The gallery walls are of wood, built in sections that can be made into as many units as desired, thus allowing for the expansion or contraction of the size of the gallery. The inner walls are not planned to be at right angles, but are more like an octagon, thus avoiding reflections. There are no sky lights, all the light coming from the glass outer wall, which can be controlled at will by covering-sections. Thus, if an exhibition of sculpture is held, and a high side light is desired, the lower two-thirds of the glass wall may be covered, providing an ideal lighting effect.

(Continued on page 4)

Anniversary of Vermeer's Birth Now Celebrated

Dr. W. R. Valentiner's Brilliant Article Throws New Light on Oeuvre of Great Dutch Master Born Three Hundred Years Ago

The anniversary of the three hundredth birthday of the great Dutch artist, Jan Vermeer, which is celebrated this month, has served to focus the attention of critics and art lovers upon the brilliant and long undervalued productions of this great master of the Low Countries, who suffused his interiors with an almost inimitable play of light. Probably the most notable study inspired by this occasion is an essay written by Dr. W. R. Valentiner for the October *Pantheon*. This deeply penetrating survey is of fundamental importance for the study of the personality and oeuvre of Vermeer and his contemporaries. We therefore print below, as a fitting commemoration of this anniversary, the skillful digest of Dr. Valentiner's article compiled by Flora Turkel-Derl, our Berlin correspondent.

A methodical reconstruction of the real facts of Vermeer's life and work is now sorely needed, since the great and increasing interest lately accorded to works of this master, and the attendant upward trend of their market value, have given rise to many exaggerated conceptions. As a result a number of pictures during the past few years have been attributed to Vermeer which do not stand the test of keen criticism. Dr. Valentiner's attitude towards these "finds" is extremely skeptical, and he accepts only two of these works as authentic—both now in the collection of Andrew W. Mellon. In brief, Dr. Valentiner claims that there is no well grounded reason to assume a notable enrichment of Vermeer's oeuvre, since only two canvases are still lacking from those which were listed in the sale of Vermeer's pictures in 1696.

Up to the present time the chronological ordering of Vermeer's pictures has been based on the obvious stylistic evidences and principally upon the relation to his one reliably dated work, "The Procureess," in the Dresden museum. Dr. Valentiner introduces a method of dating derived from comparison of analogous themes, composition, color schemes, and identical costumes and requisites found in Vermeer's pictures, and in those in dated or authenticated paintings by contemporaries under his influence. The conclusions thus arrived at, which are based on immense factual data, differ considerably from those formerly accepted as correct.

Dr. Valentiner explains that in the case of Vermeer, this comparative method is easily applicable, because the master's small production renders it relatively easy to conduct a survey showing which pictures served as a source of inspiration for contemporaries such as Metsu, de Hooch, Jan Steen, Mieris, Maes and others. All

Anniversary of Vermeer's Birth Now Celebrated

(Continued from page 3)

available evidence gives foundation to the assumption that Vermeer's art was the fount from which these painters drank, and not the reverse, as has often been assumed. Apart from giving highly interesting summaries of the individual manner of these painters, Dr. Valentiner also arrives at much sought conclusions regarding the dates when various works by Vermeer were painted. He suggests that a new chronological ordering be systematically built up from careful consideration of the artist's entire oeuvre in the light of the result obtained from the above mentioned comparative examination. This leads to a shifting of a number of pictures from a later to an earlier period of Vermeer's career, and also helps to corroborate the dates of other works which now fit logically into the classification.

A significant example is the re-dating of "The Concert" in the Gardner collection in Boston which Dr. Valentiner now gives to the artist's early period before 1658. This has been done from compelling considerations grounded both on stylistic evidences and correlation with pictures by Mieris and Jan Steen. Furthermore, after analysis of a work by Pieter de Hooch (who adopted characteristic details of Vermeer's composition), Dr. Valentiner believes that the "Girl and the Soldier" in the Frick collection must be dated before, or at least in, the year 1655. The writer also suggests 1654 as the correct date for the "Sleeping Girl" in the Metropolitan Museum, the "Bath of Diana" in the Hague, and the religious composition in Glasgow. And in the *Pantheon* article he gives all the evidence which led him to this conclusion. Here, however, we can only give a few examples from among the great number of illustrative facts embodied in Dr. Valentiner's article.

The examination of this newly assembled evidence inevitably leads to the assumption that Vermeer was at the height of his powers when he was twenty-three or twenty-four years of age, and his creative fire was practically exhausted a decade later. The development of the youthful genius, Dr. Valentiner asserts, was not so placid as is generally supposed. It was subject to explosions, and he often sought stimulation through tackling divers pictorial motives. Vermeer succeeded in creating his greatest masterpieces when he was very young, and the tremendous inner energy of this period was soon expended, making his later works much more strained and repetitive in their subject matter. The weight of Vermeer's authority was far-reaching. Dr. Valentiner concludes, and through influencing the foremost, as well as the minor, painters of his time Vermeer was a definite factor in spurring on the artistic development of his era.

Simon Dispersal At Lepke's to Be A Notable Event

(Continued from page 3)

tically to a group of pieces known to have come from the south of Russia. Other pieces of exquisite workmanship are a bulla on a pleated chain, which though of Etruscan origin is quite modern in appearance, and a bangle of lions' heads formerly in the distinguished Gulhan collection. The infinite variety of earrings, on which these early craftsmen bestowed great inventiveness and wonderful refinement of taste, is quite amazing.

Dedication copies of books presented to Dr. Simon by the Oriental Society, Dr. von Bode's book on Rembrandt, and his publication of Tuscan Renaissance Sculptures, as well as catalogs of German private collections, give added interest to the dispersal.

The introductions to the catalog, which will be available in a few days at the Art News office, were written by Dr. M. I. Friedländer and Professor Zahn.



"TIGER TRAINER" (1932)

By WALT KUHN

Included in the exhibition of recent work by this artist which will be on view at the Marie Harriman Gallery from November 1-26.

Lively Bidding for Drawings By Rembrandt in Muller Sale

AMSTERDAM. — More animation was shown in the Dutch art sales which took place on October 25 than for several years past. Frederik Muller opening with a fine collection of sketches by Rembrandt van Ryn, of which a number went to America. The *New York Herald* reports the following prices from this highly successful dispersal:

Dr. A. S. W. Rosenbach, of Philadelphia, obtained "The Dismissal of Hagar" for 3,350 florins (\$1,346.70). "Daniel Explaining Dreams to Nebuchadnezzar" for 3,450 florins (\$1,386.90), and "Repast of the Holy Family" for 1,500 florins (\$603).

Other prices included: "Isaac and Rebecca Surprised by Abimelech," 7,800 florins (\$3,135.60); "Portrait of Shah Jehan," 7,100 florins (\$2,854.20); "Pompeii and Antiochus Epiphana," 5,600 florins (\$2,251.20); "View of the Village Diemen," formerly in famous English collections, 6,050 florins (\$2,432.10); "Baptism of a Eunuch" and "Pastoral Romance," formerly in

the collection of Sir Joshua Reynolds, destined for America, respectively 4,000 florins (\$1,608) and 3,800 florins (\$1,527.60); and "Departure of Rebecca," 3,400 florins (\$1,366.80).

Among the paintings, "Quos Egos" by Peter Paul Rubens, formerly in the Grafton collection, fetched 9,100 florins (\$3,658.20); "Safeguard Against the Devil," by Jan Steen (1626-79), 7,000 florins (\$2,814); "Isaac Blessing Jacob," by Govaert Flinck (1615-60), 5,800 florins (\$2,331.60); "Mountain Landscape," by Seghers (probably Hercules Segers, not Daniel Seghers, who was a flower painter), 5,400 florins (\$2,170.80); "Portrait of Three Assassins," by Thomas de Keyser (1696-1679), 5,200 florins (\$2,090.40); Rubens's "King Ferdinand of Hungary Meeting the Cardinal Infante," 5,000 florins (\$2,010); "Floral Trophy," by Jan (Velvet) Brueghel (1568-1625), 3,200 florins (\$1,286.40); and Flemish Fair," by Roelant Savery and "Interior of a Dutch Kitchen," by Nicolas Maes (1632-93), each 3,000 florins (\$1,206).



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EXHIBITIONS IN NEW YORK

DOROTHY VARIAN

Downtown Gallery

With her present group of figure paintings and landscapes, now on view at the Downtown Gallery, Dorothy Varian earns the right to be placed among the leading members of Mrs. Halpert's lively coterie of painters and sculptors. While she has shown at various times with the Whitney groups and in one-man shows at that place, she comes into her own in a big way with this present exhibition which is the work of the past three years. She paints with all the force and accent of a man, and gets something into her work that many men painters never catch at all, a quick resolving of pictorial elements into shapes that have an extra vitality and significance of their own. "The Harbor" is a fine example of this significant trait. It gives her work that certain something that out where the West begins is called "intestinal fortitude."

Even Miss Varian's "Farm in Winter," done more or less in the Woodstock style, escapes any taint of repeating a too well-defined formula. Her vision is clear and to the point and she never dallies with effects. It is as exhibition that is instinct with a kind of pictorial vitality only obtainable when taste and discrimination are blended with a sure hand and a marked pictorial flair. Her "Interior with Stove and Nude" has been acquired by one of our leading collectors of contemporary American painting, and well deserves such acclaim. Miss Varian ranges about considerably as to subject matter, but she appears ready and able to meet every emergency. Hers is another important name to add to the already overflowing lists of men and women who are making American painting something of a modern wonder.

FRANK LONDON

Montross Gallery

After a considerable absence from the local exhibition rooms, Frank London comes to the Montross Gallery with a group of still-life compositions, landscapes and portraits unmistakably bearing the Woodstock hall-mark. Mr. London is obviously a warm admirer of Henry McFee whose close grained still-life studies and portraits are more than once suggested by the work in his present show. If I am not mistaken, it was at Mr. Montross'

old gallery over Hollander's that Mr. London formerly showed, and he is apparently, like Mr. McFee, a slow worker. His large still-life compositions are easily his best offerings, and he displays that passionate devotion to inanimate form that crops up every so often among painters and gives them the patience and devotion to work out these glowing commentaries on natural beauty for their own sake.

Mr. London runs into the popular black shadowing that is so much in vogue today and lends a certain arbitrary distinction to still-life painting. In his large arrangement of fruits and table accessories, where a sooty lamp chimney makes pivotal point, Mr. London is at his best. "The Iron Cock" and "Mullein" are works of importance. In "The Chestnut Tree," he carries his still-life precision of line and accent to successful outcome, but in his other outdoor scenes he is apt to be somewhat indeterminate in effecting his pictorial purposes. Essentially a painter of interior objects, he does not seem able to work his alchemy in the general hurly burly of outdoor painting.

Mr. London's exhibition raises the moot question of how far it is advisable to let the community spirit rule one's art. The Woodstock style is a pretty potent factor in contemporary painting, and the artist who can dwell safely within the warm and penetrating atmosphere of such a community must be a strong and highly individualized fellow. Before Mr. London rounds out many more seasons of painting, I should advise a prolonged stay in some section where a wholly different set of pictorial vibrations were to be had. Painting as well as he does, it seems a pity that he should be content to let the play of his visual investigations be infringed by those of his neighbors. The world's big enough for all, surely, with plenty of space that hasn't been opened up yet. Mr. London might do well to "Go West" for a while. At any rate it is nice to have him back in the galleries, and one can only say more power to his brush.

WILLIAM EMILE SCHUMACHER
LEO HERSHFELD

Ferargil Galleries

A memorial exhibition of paintings by William Emile Schumacher is the featured fixture at the Ferargil Galleries. The several distinct phases of the artist's career are clearly defined, from

the early rather Vuillard-like, impressionistic canvases through the starkly designed, boldly patterned figure pieces of the middle period, up to the mystically contrived and altogether individual designs of his ultimate devising. He clearly felt the changing pictorial modes of this century, and, while he was in no way slavishly bound by the various edicts of the ateliers, he turned the prevailing fashions of the moment to good account. His latest works, some of 1930, are a curious blend of the mystic and the cubistic, in which passages of soft, vaporously managed color cross and recross the objects depicted until the whole scene goes up in an irised glow. He seemed to take an equal pleasure in wreathing cats and pigs and other such in his iridescent veillings as he did the Madonnas and saints of his mystical measurements. The foreword to the catalog notes that at the time of his death last year a double rainbow appeared in the Woodstock heavens, in fitting and symbolic recognition of his talents.

A group of water colors by Leo Hershfild depicting various picturesque bits of city life, both here and abroad, are also on view. There is more a sense of promise than of fulfillment in these works, which are conventionally managed to a degree.

HARRY GOTTLIEB

Rehn Galleries

Oils, water colors and black and white work sufficient to fill all of Frank Rehn's galleries mark Harry Gottlieb's first major appearance in New York. He knows how to paint, this young American, and is a typical example of the amazing way in which the lesser known artists in our midst are forging to the front. Already this season there has been enough good work shown in the galleries to cause a genuine embarrassment of riches. Mr. Gottlieb is by no means a showy painter, although he can fill a sizable canvas with shapes of such commanding nature as to suggest a genuine aptitude for large scale designing. His "Unloading" is particularly suggestive of mural possibilities; "Mending the Net," which I liked as well as anything in the exhibition, also bears out this assumption to a large degree.

Most of the paintings deal with the fishing folk of Majorca. Something of that human touch that makes Picasso's figures so appealing is to be found in Mr. Gottlieb's designs, as well as a fine sincerity and a sure sense of composition. In the gouache studies I found a sparkle and lightness of touch that I think would do much to enliven his oils, could the artist find the way to speed up his brushwork in the heavier medium.

KNOEDLER



THE ALE-HOUSE DOOR
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ON EXHIBITION

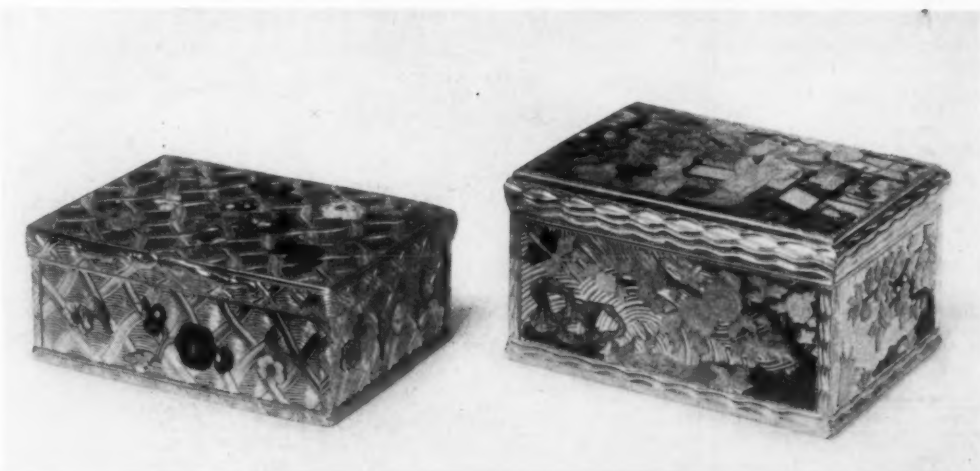
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"OUR FIRST FOUR YEARS"

G. R. D. Gallery

After four years in its West Fifty-fifth Street hide-away the G. R. D. Gallery comes into its new Fifty-seventh Street home with flags flying and a general gala presentation of the forty-odd artists who have enjoyed the shelter and patronage of this uniquely organized and managed art center. The exhibition is a sort of stock-taking of the organization and perhaps should be judged more on its general merits than by the work of individual members. Truth to tell the men and women represented are wholly unknown to me, an infrequent visitor to the old gallery, all except Monty Lewis, whose show at the Newhouse Galleries last season gave considerable promise. And, while I think such a project as Mrs. Roosevelt's is grand beyond measure, no matter what the aesthetic results may be, I am not a little shocked to find the general average of the works shown so uninteresting.

I have a distinct feeling that this move of the G. R. D. brotherhood to more spacious and accessible quarters will not be without certain very appreciable advantages. A closer proximity to the more important art galleries and exhibitions should do much to enlarge the borders of the Roosevelt group and give them new impetus in setting their

talents to work. The items that I noted as outstanding in this exhibition were by Howard Ahrens, Lester Bridaham, Helen McAuslan, C. G. Nelson, Shelby Shackelford and Helen Wessels. In the foyer are hung works by such well known artists as Marin Matisse, Vlaminck, Matulka, Sterne, etc., a part of the G. R. D. Studio collection that is put on view from time to time. Best wishes to the G. R. D. for a most profitable stay in its new quarters.

AROUND THE GALLERIES

Sergei Eisenstein, whose master film "Potemkin" made him overnight an international celebrity, has taken time between shots on his recent Mexican cinematic journeyings to make a set of pencilled patterns which are now on view at John Becker's gallery. These highly abstract musings stemming in a round-about way from Picasso's single-line figurations are strange and disturbing, mordant and macabre, dealing with bull-fighting, with the Salome saga, with the stigmata and other evocative subjects. I do not profess to get anything from them more than a general idea of Eisenstein's preoccupation with a mode of expression that seems only incidentally a part of his pictorial self. He exhibits a greater sense of pattern than form, of accent than visual accomplishment. They are a sort of pictorial divertissement, an interlude of pensive pencilling off-setting the more exacting business of getting the new film "Que Viva Mexico" into proper sequence.

The Gallery, 144 West 13th Street, starts the new season with a miscellaneous group of oils and water colors that brings together most of the artists whose work is featured at this downtown center. Judson Smith, with a handsome, almost classically managed landscape; Waldo Peirce, one of our long time expatriated painters, whose work is to be seen at these galleries before long; Milton Avery, Ben Benn, John Kane (still trailing fleecy cloud-lets over Pittsburgh roof trees); Foshko, Paul Rohland, Moses Soyer and Vasilieff are among those present.

Werner Drewes, a pupil of Klee and other Bauhaus masters, is showing wood-blocks and oils in the main exhibition gallery of the New School. His wood-cuts, decorative to a degree, include portrait studies of Mahatma Gandhi (who seems to have taken Lindbergh's place as an object of reverence by the art world at large) and of Romain Rolland, as well as sylvan scenes of the New Hope country, which, according to Mr. Drewes, has Germanically taken on a Garden of Eden aspect. He has got hold of the New York skyline with fine effect in these prints, which argue a greater command of medium than do the four oils on hand.

The Argent Galleries (official center of the National Association of Women Painters and Sculptors) opens with a new members' show, in which is seen a variety of canvases that somehow or other fail to disclose any startling talent. The most interesting items on hand are the photographic studies of various picturesque scenes in Brittany and the Barbadoes by Julian Tinkham, an amateur photographer with a decided flair for groups of people natu-

ralistically recorded. He employs an oblong form for his prints that enables him to get panoramic effects of considerable power and originality.

The first National Exhibition of Photographs for Commerce, Industry and Science, sponsored by the National Alliance of Art and Industry and the Pictorial Photographers of America, is now in progress at the Art Center. This is an attempt to get together photographic work dealing objectively and realistically with contemporary life. One hundred photographs selected by the jury are hung in a special group, and they will eventually be sent as a travelling exhibition to important cities of the country. A gallery devoted to color photography in which transparencies as well as color prints by such men as Anton Bruehl, Edward Steichen and Nickolas Murray is a feature of the exhibit.

F. N. SILBERMAN IN NEW GALLERY

Mr. Frederick N. Silberman has opened an office at 578 Madison Avenue, corner of 57th Street.

In his many years of residence abroad Mr. Silberman has acquired a wide experience, and a knowledge of old masters and antiques, which is a great asset to his firm. He is a prominent member of the American-Hungarian Chamber of Commerce of the United States, and has frequently acted as art adviser to the institution, especially in regard to Hungarian paintings and etchings, both modern and antique, in which he is an expert.

SOCIETY TO OFFER SCULPTURE PRIZE

The inauguration of an annual prize of three hundred dollars, to be awarded to the sculptor of the best bas-relief, plaque or medal included in a special prize exhibition, has been announced by the National Sculpture Society through its president, Charles Keck of 40 West 10th Street.

The award will be made from a fund provided by Mrs. Ella B. Morris of Edgewater, New Jersey, in memory of her daughter, Lindsey Morris Sterling, a deceased member of the National Sculpture Society whose interest lay chiefly in the design of medals and bas-relief. Known as the Lindsey Morris Sterling Memorial, the prize will be open to all sculptors working in the United States, whether members of the National Sculpture Society or not. Only small reliefs, medals or plaques not exceeding twenty by twenty-four inches are eligible, and selection of the prize winner will be made by a jury appointed each year for the purpose.

The first exhibition will open on November 4 at the Architectural League, 115 East 40th Street, and will continue throughout the month. The prize winner will be announced on the opening day, Mr. Keck states.

The jury of award will be composed of three well-known sculptors, Harriet W. Frishmuth, Edward McCarten and A. A. Weinman. The hanging committee includes Ulric H. Ellerhusen, Chairman; Henry Hering, Ernest Wise Keyser and Georg J. Lober.

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BUYING AMERICAN

Our cousins overseas with their current "Buy British" program and propaganda might easily supply us at this particular time with a valuable hint or two as to the proper disposition of our public funds for the purchase of works of art. While it is wholly within the province of any person or institution to go as far afield as may be necessary in acquiring works of major importance, as recently exemplified by the Metropolitan Museum's purchase of an archaic Greek Apollo figure from a Geneva collection, it is hardly the time for any extended spending of our public—or even private—funds in ways that do not bring either direct or indirect benefit to the art dealers located in our midst. "Buy American" is a slogan that should not be left out of consideration by those museums and collectors still able to add to their holdings.

Most important collections are eventually delivered over to the public, and the relation between collector and dealer becomes increasingly significant. There are at present such magnificent bequests as the William Rockhill Nelson Trust in Kansas City and the Munsey gift to the Metropolitan Museum to be dispersed, as well as various surplus millions to go toward the further enriching of the Frick collection. If these moneys are diverted through foreign channels, it will mean a distinct set-back in the recovery of the local art market.

Mrs. Whitney's action in allotting twenty thousand dollars towards purchasing works to be shown at the forthcoming First Biennial of American Art at the Whitney Museum is a step in the right direction. It might not be a bad plan in the future, when our generously-minded art benefactors are devising their wills and disposing of their millions, to add certain clauses stipulating just where and how these funds shall be spent. The

great collectors, with a very few exceptions, are dependent on the knowledge and discrimination of the dealers in forming their collections, and if those dealers who have elected to serve the American public and who have extensive holdings, and overhead expenses to be met each year, are not to be supported, it will in time react on the museums. The dealer is more directly related to the museum—and so to the public—than it might at first glance be supposed, and in the light of these facts the plan to purchase works of art in America is one that is worthy of serious consideration.

OBITUARIES

ELLIOTT
DAINGERFIELD

Mr. Elliott Daingerfield, well known artist, died at the age of seventy-three last week from heart failure in his apartment in the Gainsborough Studios, 222 West 59th Street. Mr. Daingerfield was for a long time trustee of the National Academy of Design and frequently exhibited there during his early years. His work is found in two characteristic landscapes in the Metropolitan Museum. Of these "Slumbering Fog" depicts the view to be seen from the Blue Ridge Mountains in North Carolina, and "Christ Stilling the Tempest" is imbued with a fine religious imagination. He was particularly fond of portraying the grandeur of mountain scenery and painted many pictures of the Grand Canyon, one of which, "Trees on the Rim of the Grand Canyon," was exhibited in 1913 at the Carnegie Institute, Pittsburgh. His favorite subjects, apart from landscape, were those of imaginative or religious interest, tinged with a deep sentiment to which stark realism was antipathetic.

Mr. Daingerfield was born at Harper's Ferry, W. Va., and came to New York as a young man in 1880. He studied with George Inness and indeed for some years had a studio next door to his. Exhibitions of his work held in various art galleries met with considerable support from the public, and he enjoyed great popularity as a rich colorist in his own field. In addition to the Metropolitan Museum, the National Gallery at Washington, the Brooklyn Institute and the Toledo Museum have examples of his paintings. Better known canvases are "The Child of Mary," "Adrift," "The Gloaming Hour" and "Lifting the Veil." He will be remembered in New York for the painting which he made in 1902 for the Lady Chapel of the Church of St. Mary the Virgin, West 46th Street.

EMIL ORLIK

News comes from Germany of the death of Emil Orlik, one of her most talented and popular artists of the modern school. He had apparently

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GOTHIC OAK CREDENCE

FRENCH, XVTH CENTURY

Included in the sale of art from a Riverdale collection, to be held at the National Art Galleries on November 3, 4 and 5.

RECENT BOOKS
ON ARTDYNAMARHYTHMIC
DESIGN

By Edward B. Edwards
Published by The Century Co.
Price, \$3.00

For fifteen years, ever since Jay Hambidge gave his first series of talks on dynamic symmetry to a small, private group, this mathematical theory has been strongly to the fore in the art world. The author of the present volume, Mr. Edward B. Edwards, was one of the early group of disciples which included many prominent painters, sculptors and critics. After his first meeting and his first talk with Jay Hambidge, the writer was convinced that he had at last found the basic principles of design for which he had long been seeking in the field of architectural ornament. Greatly excited, Mr. Edwards at once began making experiments which immediately led him to the conclusion that the Mycenaean and the Cretan as far back as 1600 B. C. made use in a free way of the "logarithmic spiral" and he therefore found himself in agreement with Mr. Hambidge that the Egyptians and the Greeks were familiar with the dynamic system of design.

From the first, also, Mr. Edwards saw the possibility of building on the Hambidge theory "a new structural fabric of design," as he expressed it. And later on, with Hambidge and Ruthenford Boyd, he planned an association for the application of dynamic symmetry in all fields of design and manufacture to further the teachings of its principles and to undertake the publication of books on the subject. This association failed of realization because Mr. Hambidge soon became preoccupied with his lectures and publications at Yale and Harvard Universities.

The only point in which the author does not agree with Mr. Hambidge is in his argument that the theory of dynamic symmetry was lost before the Roman period. This he bases on the evidence of two Samian vases and several Sidonian glass cups in his own collection which conform to rules implicit in the system. Some time later, the Great Chalice of Antioch was also analyzed by the writer and the results published in Dr. Gustavus A. Elsen's monograph.

No one has a deeper understanding of the principles of dynamic symmetry than Mr. Edwards. He unfolds the Hambidge idea in its simplest terms, so that it is as easy to comprehend as elementary algebra or geometry. Mr. Edwards' book is thus indeed assured of widespread success in technical art schools and professional artists will certainly avail themselves of this simple exposition of the system, which consists primarily in learning to think in terms of spatial divisions through drawing and re-drawing the basic angles.

The author himself calls attention to the fact that dynamic symmetry, as hitherto presented, has been criticized as "too complicated for the average student to grasp." In offering many designs to illustrate the applications of the Hambidge theory, he explains that they are purely "Structural." It may be argued, he continues, that design may become an intellectual process, but it is just as important for the designer to understand the laws of harmoniously related forms and areas, as it is for the musical composer to be familiar with the laws of harmony and counterpoint. . . . "If there are laws of harmony and proportion that may be learned and applied in the planning of our work, it is foolish to argue that these laws should not be used because they do not allow us sufficient scope for the free employment of our innate artistic ability. Great art is impersonal and the great artist will willingly accept the limit imposed by the logical use of known essential principles."

Among various well known authorities who have praised Mr. Edwards' book is Joseph Urban, who considers the volume "will be the foundation of the new ornament, which our contemporary development needs so much." Mr. H. W. Kent of the Metropolitan Museum believes that the book brings into the study of design something entirely new and of the greatest importance, constituting the first really scientific approach to the teaching of the subject.—E. W. P.

COMMUNICATION

October 20th, 1932

Dear Mr. Frankel:

Royal Cortissoz's tribute paid to the memory of Edward G. Kennedy, which you reprint in your issue of October 15th, expresses so well the feelings of Mr. Kennedy's many friends and admirers that it seems invidious to comment upon it, were it not that, coming from him, inevitably it is the authoritative, as well as the sympathetic and definitive, word. I cannot but feel that undue weight is given to Whistler's friendship.

Weighed in the scales of eternity Mr. Kennedy stands forth as a man with whom even Mr. Whistler could not pick a quarrel, and who throughout the years of an enduring and endearing friendship retained, unmodified and unchanged, his own independence and individuality. Fulke Greville, Lord Brooke wished the inscription on his monument to read: "and friend to Sir Philip Sidney." Mr. Kennedy needed and needs no other "title of honor" than that he was himself, pace Whistler.

Yours sincerely,
(Signed) FITZROY CARRINGTON

Many Americans Win Rockefeller Centre Projects

Detailed plans for the decorative work in the International Music Hall in Rockefeller Centre and the names of more than a score of artists and sculptors chosen to execute the work were announced recently by the developers of the \$250,000,000 midtown amusement and commercial project.

The ornamentation program, according to officials of Rockefeller Centre, Inc., will constitute "the most extensive and varied collection of modern American art ever planned for a commercial building," the *New York Times* reports. Several of the decorative features will be executed by women.

The paintings, drawings and sculpture will be displayed on the walls, promenades and in the thirty-one auxiliary rooms of the theatre.

Among those already selected for parts of the work are William Zorach, Georgia O'Keeffe, Ilonka Karasz, Marguerite Zorach, Ruth Reeves, Gwen Lux, Stuart Davis, Robert Laurent, Wilton Gordon, Louis Bouche, Lawrence Stevens, Henry Varnum Poor and Buk Urech.

Plans also are well advanced for work by Ernest Fiene, Maurice Sterne, Alexander Brook, Walt Kuhn, Max Weber, Peggy Bacon, Morris Kantor, Yasuo Kuniyoshi, Duncan Ferguson, Reuben Nakian, Alexander Archipenko, Warren Wheelock and Carl Walters.

Donald Deskey, exponent of the modern school of design, is coordinating the interior decorative features. The largest unit, a mural by Ezra Winter, previously announced, is nearing completion.

"The choice of the works of the most advanced American artists will be unusual in that it will constitute one of the largest private collections of modern art in America and will be the first time that a semi-public institution has given recognition to our progressive artists," Mr. Deskey explained.

"We have long since overcome the mid-Victorian notion that women can never be artists of merit, and the International Music Hall will present the work of a number of women whose standing in their special fields is of the highest."

"The theatre will present a distinct departure from the dry, formal academic treatment of the past. It will substitute for the gaudy, gilt-ridden interior of most theatres a tasteful modern atmosphere which will admit neither of dry imitation of traditional periods nor its flouncy adaptation. This entertainment centre will be completely and uncompromisingly contemporary in effect."

Mr. Gordon, who has done the illustrations for many books, is at work on a panel called "The History of Cosmetics" for one of the women's lounges and a large decorative map of the world for one of the men's lounges. Mr. Urech is doing a fresco decoration called "Western America" for one of the lounges.

Louis Bouche is contributing a series of five vignettes entitled "A Phantasmagoria of the Theatre" for the assembly lounge. In this room also will be a heroic statue cast in aluminum, to be known as "Dancing Figure," by William Zorach.

"Girl and Goose," a life-size figure by Robert Laurent, also to be cast in aluminum, will occupy a prominent place on the first mezzanine promenade. Mrs. Lux will have an aluminum cast figure in high relief, bearing the title of "Eve" for the women's powder room on the sub-street level, and for this same room



IMPORTANT MEDALLION CARPET PERSIA, XVITH CENTURY

This specimen, which is one of the earliest of the great Persian rugs to appear in America at public sale, will come up in the Gould-Gellatly et al. auction, to be held at the American-Anderson Galleries on November 4 and 5.

Marguerite Mergentime is designing a fabric wall covering.

The rear and side walls of the main auditorium will carry a panoramic pattern, "A History of the Theatre," by Ruth Reeves. Floral decorations covering the walls of one room will be done by Georgia O'Keeffe. For the men's

lower lounge Mr. Davis is painting a mural 12 by 18 feet.

Mr. Deskey, besides his supervisory work, has designed furniture in modern style for the theatre and also a wall decoration for the men's lounge on the second floor depicting "kaleidoscopically the processes of raising tobacco."

BERLIN LETTER

By Flora Turkel-Deri

In a previous letter I described the exhibition at the Kaiser Friedrich Museum of some three hundred photographs of Persian architecture taken by Professor Arthur Upham Pope. Great interest was aroused in German scientific circles by these records of the hitherto almost unexplored remains of the art of the Persian builder, especially since they open up new vistas on the much debated origin of Gothic art.

The belief in the European origin of the Gothic style has been considerably shaken by the fact that these pictures reveal Gothic architectural details in structures antedating the inception of the style in Europe. The testimony is so convincing that even renowned French scholars have become inclined to consider the Persian origin of the Gothic style. Other critics assert that Professor Pope's photographs are interesting not only from a historical point of view, but that they may also inspire modern architects through their illustration of the skillful use of brick material kept well within its own limits.

Professor Pope is now on his way to Persia again and while stopping for a few days in Berlin vouchsafed some interesting information as to how he had managed to penetrate into the holy places so strictly forbidden to foreigners. Professor Pope explained that in order to attain his purpose it was necessary to adopt the disguise of an old Mohammedan worshipper feigning sickness and infirmity, and to take the Persian name of Abdulla Khan Kashmiri (native of Kashmir). Furthermore, in order to avoid trouble in different cities it was necessary at various times to adopt still other names. When even such measures failed to conceal his identity, Professor Pope stated that he then entered the mosques properly escorted in order to have protection from possible hostilities.

Thus far, two thousand photographs have been taken, but their number will be augmented by four or five thousand during Professor Pope's next tour in Persia, which is scheduled to last approximately three months. This time Professor Pope is accompanied by Mr. Edward Warburg who will help him in fulfilling his ambitious program. Upon his return to Europe about Christmas time, Professor Pope will resume his work on his

comprehensive *Survey of Persian Art* which is to appear next summer in Oxford. This three volume work will contain 1,500 illustrations and 200 plates in color.

Dr. W. R. Valentiner is now busy preparing the second volume of his publication on Rembrandt's drawings, which will contain the passion representations, the portraits, nudes and genre scenes, while the third and last volume will deal with landscapes. After this Dr. Valentiner plans to write on *Italian Sculptures in American collections*.

Pennsylvania to Hold Program of Special Exhibits

(Continued from page 3)

types of local art could be held. The purpose of the new gallery is to support the living artist by introducing his work to a wide and understanding public.

Philip N. Youtz, the Curator of the Sixty-ninth Street Branch Museum, has been appointed Curator of Exhibitions at the Pennsylvania Museum of Art. He is to have charge of the two new galleries and the new program of exhibitions.

The plan for a system of branch museums in Philadelphia has not been abandoned, but simply postponed until more prosperous times. A sponsor of the branch museum plan has explained that the transferring of the exhibition program of the Sixty-ninth Street Branch to the main museum was analogous to the mother kangaroo taking its young into its protecting pouch in time of danger and that it was expected that the young would hop out again as soon as it was safe. The Carnegie Corporation of New York will be asked to continue its grant for the Branch Museum, made over a period of five years, on the understanding that the original plan for a system of branches will be carried forward as soon as economic conditions improve. The success of the first branch makes it seem probable that a system of branches would serve a definite public need.

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PEALE PORTRAIT SOLD BY MACBETH

(Continued from page 3)

Bucks County, Pennsylvania, on the 22nd of February, painted Washington from life in the autumn of 1795, Washington having consented to sit for him at seven o'clock in the morning. This was the first of three sittings, during which both Rembrandt and his father, Charles Willson Peale, painted their distinguished sitter.

The life portrait which is known as the Presidential type was made the basis of several similar canvases which Peale later regarded as inferior to his series now known as the port-hole Washington, painted from the master portrait in 1823-24.

This combined the life portrait, made in his early youth, with those of his father, as well as a study of the Houdon statue and other life portraits.

The original of the port-hole type portraits hangs in the Capitol in Washington. There are at least seventy-nine known replicas by Peale, many of them with considerable variation in the accessories. Among the owners of portraits of the port-hole type are the Pennsylvania Academy in Philadelphia, the Union Club in Boston, St. Paul's School, Concord, N. H., and the Metropolitan Museum in New York.

NEWARK

Through the cooperative efforts of the members of the Newark Museum staff and various civic organizations, the museum will be opened to the public on Sundays from October 30th to the end of the year, without additional cost to the city, according to an announcement made public this week by Miss Beatrice Winsor, the director.



"GIRL IN BROWN"

By FREDERICK C. FRIESEKE

This attractive canvas was the second choice in the annual drawing by lay members of the Grand Central Galleries which took place on the evening of October 20.

Chicago Plans Great Exhibit

Searching throughout the country, both in museums and in the great private collections, for works of art suitable to be shown in the forthcoming Century of Progress exhibition, the officials of the Art Institute of Chicago, which has been designated the official Fine Arts Building of the World's Fair, are determined to leave nothing undone to make the exhibition the greatest showing of masterpieces ever assembled. Robert B. Harshe, Director of the Art Institute and Daniel Catton Rich, Associate Curator of Paint-

ings, are now in the East examining the works of art in the important museums and private collections, with a view to making recommendations to the Fair Committee. In the matter of choosing works from abroad, much remains to be done in the way of evaluating the objects for the purposes of insurance, transportation, etc. The entire gallery space of the Art Institute will be stripped to allow accommodation for the World's Fair works of art. The Fair is due to open June 1 and extend until November 1, 1933.

Pushman Wins in Annual Drawing At Grand Central

Forty-four lay members and forty-four artist members were included in the annual drawing at the Grand Central Art Galleries, on the evening of October 20. The names of the lay members were placed in a jar, which was thoroughly shaken before the seal was broken by a little Chinese girl, six years old, who wore her native costume. She withdrew the names one at a time handing them to Miss Judith Anderson, noted actress, who read them aloud to the guests.

The first name to be picked was that of Wm. O. Goodman of Chicago, who immediately selected for his choice "Supreme Silence" by Hovsep Pushman. The second winner was Mrs. Wooster Lambert of St. Louis, who chose "Girl in Brown" by Frederick C. Friezeke, which we illustrate in this issue.

Included among those who participated were: Mrs. Albert H. Wiggan, Mrs. Walter C. Teagle, the Misses Amelia and Martha White, Mr. George T. Pratt, Mr. Walter Jennings, Mr. J. A. Stillman, Mr. William Church Osborn, Mrs. Frederick W. Taylor, Mr. Joseph R. Warner, Irving T. Bush and Hovsep Pushman, Frederick J. Waugh, Sidney Dickinson, Bruce Crane, Frederick C. Friezeke, John Costigan, Robert Brackman, Chauncey F. Ryder, John Carlson and Robert Spencer.

NEW YORK AUCTION CALENDAR

American-Anderson Galleries
30 East 57th Street

November 4, 5—Art property of the late Katherine Clemmons Gould, Mrs. John Gellatly, Mr. and Mrs. John Borden of Chicago and other owners, featuring early Persian rugs, fine tapestries and rare old English furniture and silver. Exhibition, October 29.

October 31, November 1—Sale on the premises at "Five Oaks," Noroton Hall, Stamford, Conn., of the entire contents of this palatial country home of the late Mrs. Edward C. Hoyt, in two all-day sessions. Exhibition, October 29.

Plaza Art Galleries
9 East 59th Street

November 2, 3, 4, 5—Fine home furnishings, the property of Mrs. R. K. Wilson of Riverdale, N. Y., with additions. Exhibition opens October 31.

National Art Galleries
Rose Room, Hotel Plaza

November 2, 3, 4, 5—Greek and Egyptian sculpture, marbles, bronzes, terra cottas, French Gothic and XVIIIth century furniture, and Oriental rugs, property of a prominent Riverdale collector, with additions. Exhibition, October 30.

CHICAGO

When the collection of rare and beautiful paintings belonging to Mrs. L. L. Coburn was placed on view at the Art Institute of Chicago last April, the duration of the exhibition was to be October 9. Since then, Mrs. Coburn has passed away and in her will nearly all of this collection was left to the Art Institute. The time, therefore, in which the paintings, water colors, drawings and pastels will be exhibited will be extended indefinitely.

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COMING AUCTIONS

AMERICAN-ANDERSON GALLERIES

GOULD ET AL. SALE

Exhibition, October 29
Sale, November 4, 5

Splendid examples from Flemish, French and Italian tapestry looms of the XVth to the XVIIIth century, occur in a catalog of rare old English furniture and silver, Persian rugs, tapestries, and art objects, the property of the late Katherine Clemmons Gould, Mrs. John Gellatly, Mr. and Mrs. John Borden of Chicago, and other owners, which will go on exhibition at the American-Anderson Galleries, on October 29, prior to their dispersal the afternoons of November 4 and 5.

An important series of four Louis XVI Aubusson tapestries with pastoral scenes after Huet, display the characteristic lambrequin and flower garland borders of the period. One of the set bears the initials of the Aubusson manufactory and the name of the weaver, "J. Fourie." Similar tapestries are in the National Collection at Madrid. This splendid set, having as subjects "Danse Champetre," "Divertissement Rustique," "Le Cadran Solaire," and "Le Balançoire," are woven in silk and wool in delicate pastel tones on a soft brown background.

Other fine Louis XVI Aubussons include "Danse Rustique," "Le Char de Ceres" and "Les Oiseaux Captives," the latter weave being especially attractive because of its charming landscape background. A very interesting Italian tapestry of the XVIIIth century, has as its subject "The Wheat Harvest." Among the Brussels examples, is a verdure weave, circa 1700, with forest pool and sunlit landscape vistas and a Renaissance late XVth century hanging entitled the "Wars of Alexander." In a Flemish specimen, dated "1587," the subject, "The Circumcision of Christ" is believed to be after a XVth century cartoon, while a Renaissance weave of the late XVth century portrays the "Meeting of Alexander and Roxana."

Important Persian, Italian, Egyptian and Asia Minor carpets of the XVth and XVIIIth centuries come up in the catalog. Outstanding is a magnificent Persian medallion carpet of the XVth century, one of the earliest of the great Persian rugs to appear in public sale in America. This specimen, which is a splendid example of maturing Safavid art, has a double arched rose-red field with spandrels of sapphire blue. Closely similar to the carpet illustrated in Martin's *A History of Oriental Rugs before 1800* (plate 2) which is dated circa 1500 by the author, it has the characteristic "stiff" arabesques recalling the contemporary Asia Minor rugs. It also presents the same arrangement of pole medallions without the arches at either end and the interlacing plaque border, deriving from Northern Persia. Martin, who holds that the class of carpets with large central star medallion first appeared at the end of the Timurid period and are the ancestors of the Ardebil rugs states: "Of these carpets, which have probably never been numerous on account of their size, only a few specimens have been preserved."

A XVth century Egyptian Cairene carpet, which is of the so-called Damascus Gothic type, has a rose-crimson field with turquoise and green floral design. This early, and superbly preserved specimen, is of remarkable size, being more than 25 feet long and 15 feet wide. A rare Indo-Persian Buddhist carpet of the XVIIIth century displays an allover scroll and flower pattern on a crimson field, framed by borders bearing the eight Buddhist symbols. Also notable is a fine Oushak medallion carpet of the XVIIIth century with scarlet field overrun with a tangle of blue branches.

Antique textiles, velvets and embroideries include a superb set of four Spanish XVth century armorial hangings in old gold and soft green cut velvet; a beautiful Venetian Gothic drap d'or crimson hanging, also in cut velvet, and a rare Gothic gold needlepoint chasuble in jade green ferromerie velvet. A XVth-XVIIIth century crimson cope, also needlepointed, is of Genoese velvet and silk. Other fine pieces to be noted are an important Charles II needlepoint millefleurs hanging, with flower urn and nude cherub motives, and a unique Portuguese East Indian silk coverlet of the XVIIIth century with embroidery depicting "The Judgment of Solomon."

Very important Adam, Queen Anne and William and Mary pieces occur in this collection. A beautiful Adam side table, about 1770 of warm brown mahogany is carved on the body with running honeysuckle ornament, and on the legs with descending bay leaves. This piece, from the collection of the Countess of Portsmouth, may be compared with Fig. 14 in MacQuoid and Edwards' *Dictionary of English Furniture*, Vol. III. Notable among the mirrors are a very fine medallion shaped Adam pair, which are carved and gilded. Rare Queen Anne pieces include important needlework covered wing chairs, an inlaid burl walnut secretary with mirrored doors and a chest-on chest with secretary drawer. Fine pieces of the George I period number a pair of side chairs with violin shaped backs, also covered in antique needlework.

In a strong group of finely carved Chippendale mahogany occur a pair of card tables and a pair of pole screens, with needlework panel. Desirable chairs and settees in this same group include a beautiful pair of side chairs with cupid's bow crest rail ornamented with foliage and shells; an armchair which figured in the Huntington dispersal at the Anderson Galleries in 1926, covered in early Flemish verdure, and a rare Chinese Chippendale armchair which may be compared with figures 122 and 123 in Vol. I of the Macquoid and Edwards publication. Also in the Chinese taste is a charmingly carved and gilded wall mirror.

Remarkable for the beautiful medallion inlays of satinwood, tulipwood and mahogany, is a rare Hepplewhite bombe commode; while a pair of Sheraton satinwood card tables, also inlaid, are from the Leverhulme collection. Four carved walnut side chairs, from Frank Partridge & Sons, Ltd., London, are finely representative of the William and Mary transition style. Placed at about 1690, they are in the manner of Daniel Marot, with beautifully carved high back and openwork splat. Other outstanding examples of the William and Mary period are an inlaid walnut tallboy, an oyster-walnut inlaid dressing table from the collection of the Countess of Woolesey, and a glass wall mirror set in an elaborately decorated pewter frame of architectural character.

Many important pieces of English

XVIIIth and XIXth century silver are found in the collection, among which we may mention a Queen Anne tazza by Richard Greene, London, 1702 or 1709; a George II plain coffee pot by John Richardson, London, 1749; two pairs of candlesticks, one by Ebenezer Coker, London, 1770, and the other by John Crouch and Thomas Hannam, London, 1797, all fully marked. A fine tea service and a cut glass cruet are by Paul Storr, London 1803 and 1805 respectively; while other attractive items of table ware are also numbered in the George III group. A gilded silver candelabrum-epergne, by Edward, John and William Barnard, London, about 1832, is one of those imposing table ornaments which serve a dual function.

Among the smaller decorative objects appear two rare enameled glass goblets, Persian, XIII-XIVth century, and a pair of mammoth three-color glazed pottery statuettes of the Ming or early Ching dynasty.

The bronze bust entitled "Aristotle," believed to be a XVth century Italian portrait of Leonardo, comes up in the second session of this sale.

The bust was in the collection of P. Jackson Higgs in 1929, and has the authentication of the late Dr. Wilhelm von Bode. It is described by Professor L. Planiscig in *Festschrift für Julius Schlosser* pages 137-144 and by Dr. Frank E. Washburn Freund in the *International Studio* of July 1927, Vol. LXXXVII, No. 362, pages 28-36. The latter article sets forth the opinions held by the various authorities. It appears that Dr. Möller, formerly curator of the Budapest Museum, was much impressed by the remarkable likeness to Leonardo, and believed it to be a conscious one. The study of Leonardo portraits undertaken by Dr. Leo Planiscig, the famous Vienna expert, lead him also to conclusions which strongly confirmed the portrait hypothesis. And Dr. von Bode finally showed himself in perfect agreement with these authorities in a letter from which we quote as follows:

"The bust . . . is, in my opinion, a fine work of the first decade of the sixteenth century and probably by a North Italian artist. This imaginary representation has nothing in common with the antique busts of Aristotle as known to us. It is clear that the artist did not then know any of these antique busts of the Greek philosopher. The regular features, and the long beard which was never represented in such a way during antique times, remind one so strongly of the well-known portraits, especially of the self-portrait of Leonardo da Vinci in Turin . . . that it seems probable to me, too, that Dr. Möller of Munich, the well-known Leonardo expert, is right in believing that the artist of this bust of Aristotle may have used for his model the portrait of the greatest scientist of the Italy of his day who studied and venerated the Greek philosopher so highly. Quite obviously, he did not want to give only a portrait of Aristotle with his bust but also to create a monument to Leonardo da Vinci, the Aristotle of his time."

MRS. EDWARD G. HOYT
FURNITURE &
FURNISHINGS

Sale on the premises
October 31 & November 1

Furniture and furnishings comprising the entire contents of the country home of the late Mrs. Edward G. Hoyt, "Five Oaks," Noroton Hill, Stamford, Conn., will be dispersed on the premises October 31 and November 1, in two

all-day sessions with intervals for lunch. The sale will be held by order of the executors, Mrs. Gayer G. Domlnick and Mr. Oliver C. Hoyt, under the auspices of the American-Anderson Galleries. The house will be thrown open to the public daily from October 29.

Some fine early American mahogany, Chippendale, Hepplewhite and Sheraton, is found in the collection, which features a number of imposing Jacobean pieces in the dining room and living room furniture. Representative of the early American style is a quantity of curly maple, including a complete bedroom set; while a number of

very fine old Connecticut chests are particularly pleasing.

Among the many charming art objects of high decorative value are porcelain, Japanese carved ivories and delicate French fans. A wide variety in oriental rugs and hangings, fine porcelain table services, early English silver and Sheffield plate, as well as sets of fine table glass, will especially appeal to those who are furnishing homes; while among the prints the collector of Americana will find many items of interest.

(Continued on page 12)

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ART FROM A RIVERDALE COLLECTION

Sale November 3, 4, 5
Exhibition October 30

Greek and Egyptian sculpture, marbles, bronzes and terra cottas, the property of a prominent collector of Riverdale, New York, together with additions from other sources, will be sold at the National Art Galleries (Rose Room, Hotel Plaza) on November 3, 4 and 5 at 2 p. m. Exhibition of the collection, which also comprises French Gothic and XVIIIth century furniture and a series of Oriental rugs, will commence on October 30.

The carved wood figures in the Egyptian group feature a very rare and finely modeled statue of a standing woman, while among the bronzes, of which there is an unusually wide range of types, one notes particularly several seated figures of high quality. Animal and bird representations are found in great number, a beautifully executed gold figure of a cat of the IVth century B. C. being of especial appeal to collectors in this field. There are also some fine Egyptian stone tablets and reliefs.

Turning to the Greek marbles, interest centers upon several notable specimens dating from the Vth century B.C.—a beautiful head of a child revealing in its workmanship the hand of some unknown sculptor of importance; part of a relief from a stele with figures of animals, females and cherubs done in the finest style, and an interesting male torso. Of the IVth century is another important male torso, undoubtedly of an athlete, which displays magnificent strength in the powerfully modeled shoulders and chest. A marble lion of Greek IVth to Vth century provenance also shows the work of a master craftsman.

Further to be mentioned among the antiquities are a group of charming Tanagra figurines, in the form of winged cherubs and male and female figures—all instinct with the special appeal of this delicate art. Both red and black figured vases and bowls, ranging from the IIIrd to the Vth century B. C., are found in an interesting series of examples representative of Pompeian and Egyptian craftsmanship.

Another feature of the dispersal will undoubtedly be the chimneypiece and set of six bas-reliefs by Giovanni della Robbia, which were formerly in the Spitzer residence in Paris, now occupied by the Turkish embassy. The chimneypiece, which is glazed terra cotta on a blue ground, has figures of Atlas serving as caryatides, while the bas-reliefs, which will be offered singly, are composed of the characteristic blue and white majolica.

A few fine examples of French Gothic

furniture are also included in this dispersal. Especially notable is a Gothic walnut and oak extension table which ranks as a rare collector's specimen of French XVth century cabinet work. Among the French XVIIIth century pieces a Louis XVth tapestry suite of settee and two armchairs covered in exquisite Aubusson, with scenes after the fables of La Fontaine, is especially desirable. A handsome sofa is entirely covered in Flemish XVIIth century verdure tapestry.

There are a considerable number of antique and semi-antique rugs featuring the popular Fereghan, Kuba, Ladik and Hamadan examples. A Flemish XVth century hanging depicting a court scene and a French Gothic piece of the XVth century with choux deurs design are prominent in the tapestry group, while among the textiles are many English, French and Italian brocades and embroideries dating from the XVth, XVIth and XVIIth centuries.

Modern drawings and water colors, XIXth century English engravings after Audubon, Currier and Ives prints and a number of Dutch XVIIth century paintings are also found. Fine pieces of Lowestoft, Chinese porcelains and lamps, a selection of old Georgian silver and a few German wood carvings further reveal the wide range of interest in the collection.

AUCTION PRICES OF THE WEEK

BELMONT COLLECTION

American-Anderson Galleries—Paintings, furniture, and objects of art, removed from the Washington residence of the Hon. Perry Belmont were sold on October 21 and 22, bringing a grand total of \$43,449.50. We list below the most important items and their purchasers:

261—Aubusson tapestry salon carpet, XIXth century; H. E. Russell, Agent (Bought for Private New York City Collector).....	\$1,175
320—"Pieter Van Groenendyk" by Nicolaas Maes; Robert Badenhop.....	610
321—"Petronella Du Nois," by Nicolaas Maes, companion to the preceding; Robert Badenhop.....	610
325—"Portrait of a Child with a Parrot," by Jan Miense Molenaer, dated "ANO. 1653"; Frank Schnitger.....	950
328—"Henriette D'Angleterre," by a Dutch master of the XVIIth century; H. E. Russell, Agent.....	800
329—"Enfants Endormis," by Bougeureau, signed and dated "1868"; H. E. Russell, Agent.....	780
327—"Souvenirs des Grandes Manoeuvres," by Detaille, signed and dated; Sherman Flint.....	625
342—"Village Festival," by Ludwig Knaus, signed and dated "1863"; Schultheis Galleries.....	850
568—Roman sculptured Siena marble sarcophagus, I-II century A.D., on four paw feet; G. L. Mesker.....	650
571—Brussels Renaissance hunting tapestry, about 1610, shows heroic figure vanquishing a lion; M. V. Horgan, Agent.....	650
598—Régence Aubusson tapestry salon carpet, French, XVIIIth century; from the Chateau de Dampierre, Seine-et-Oise; Whithead & Ullman.....	1,700

C. H. Collins Baker Takes Up Duties In San Marino

SAN MARINO.—C. H. Collins Baker, who accepted an appointment to the research staff of the Henry E. Huntington Library and Art Gallery, recently arrived at San Marino.

For nearly twenty years Mr. Baker has been the Keeper of the National Gallery in London, and for four years he has held, in addition, the post of Surveyor of the King's Pictures. His resignation from the National Gallery took effect in September, but he is still committed to the completion of a catalogue of the King's paintings which will necessitate his temporary return to England next year.

This appointment brings to California a man of wide learning and experience in the field of painting. Mr. Baker's numerous contributions to the literature of art have been largely on the subject of British paintings; in particular, his *Lely and the Stuart Portrait Painters* and his work on John Crome place him in the front rank of living historians and critics of art. His notable catalogs of the important collections of paintings at Hampton Court and at Petworth were responsible for his being chosen two years ago to prepare a catalog of the British paintings in the Huntington collections, which has not yet been published. He came to the Huntington Library in June, 1930, and this visit, confirming the high expectations formed by his previous distinguished and scholarly work, led to the offer and acceptance of a position on the permanent research staff.

Mr. Baker's appointment in no way affects the positions and duties of others connected with the institution, and

Mr. Maurice Block remains Curator of the Art Collections. Mr. Baker will be in charge of research in the history of art. His coming to California indicates an important development in the ac-

tivity of the Huntington Library and Art Gallery, and adds an eminent figure to a field of scholarship, namely criticism in art, hitherto neglected in this country.

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Calendar of Exhibitions in New York

Ackerman Galleries, 59 East 57th Street.—Old English coaching prints; miniature period rooms designed by Mrs. Jas. Ward Thorne of Chicago. Admission charge for benefit of Architects' Emergency Fund. During November.

A. C. A. Gallery, 1269 Madison Ave.—An exhibition of oils and water colors by nine artists under twenty-one, to Nov. 7.

American Folk Art Gallery, 113 West 13th Street.—Early American paintings, etc. (Open by appointment).

An American Place, 509 Madison Ave.—New paintings by S. MacDonald Wright.

Arden Gallery, 460 Park Avenue.—Garden furniture, sculpture and accessories.

Argent Galleries, 42 West 57th Street.—Real-life photographs by Julian Tinkham, to Nov. 7.

Art Center, 65 East 56th Street.—First national exhibition of photographs for commerce, industry and science, until November 5.

Averell House, 142 East 53rd Street.—Flowers on gold and silver by Mary Elizabeth Price, Lowestoft and glass, and art for gardens.

Babecek Art Galleries, 5 East 57th St.—Paintings, water colors and etchings by American artists.

Bachstutz, Inc., the Sherry-Netherlands, Fifth Avenue and 59th Street.—The Stephan von Auspitz collection.

Barbizon Plaza Hotel.—Group exhibition of paintings by members, to Oct. 31; paintings and sculpture by Wheelock, Oct. 31-Nov. 19.

John Becker, 520 Madison Avenue.—Drawings by Sergei Eisenstein, to November 7.

Belmont Galleries, 576 Madison Avenue.—Primitives, old masters, period portraits.

Bourgeois Galleries, 125 East 57th Street.—Old and modern paintings.

Brooklyn Museum, Eastern Parkway.—Special exhibition of Egyptian art. Early lithographs by the pupils of Senefelder, to Nov. 27.

Brooklyn Painters & Sculptors Society, 25 Clark Street, Brooklyn.—Recent work by members.

Brummer Gallery, 55 East 57th Street.—Antique works of art. Glass by Maurice Marinot, Nov. 1-Dec. 10.

Butler Galleries, 116 East 57th Street.—Paintings "suitable for decoration."

Ralph M. Chait, 600 Madison Avenue.—Exhibition of Chinese prints from the Pennsylvania Museum, sponsored by the College Art Assn., to Nov. 3.

Carnegie Hall Art Gallery, 154 West 57th St.—Second showing of the new Carnegie Hall artist group.

Caz-Delbo Gallery, 561 Madison Ave.—Recent paintings by Eugene W. Small; sculpture by Hannah Mecklen, November 1-15.

Cheshire Gallery, Chrysler Building.—Drawings by James Reynolds depicting famous legendary figures of Greek history and mythology, to November 5.

Columbia University, Philosophy Hall.—Walter Scott centenary exhibition of mss. first editions, etc.

Commodore Hotel, Grand Central Station.—Four portraits of Washington never exhibited before.

Cronyn & Lowndes Galleries, 11-13 East 57th Street.—Comprehensive show of water colors by American artists; one-man show of new pastels by Robert Philip; character drawings by F. Luis Mora.

Delphic Gallery, 9 East 57th St.—Paintings by Hamilton Wolf, sculpture by Leo Fischer and drawings by McLeod Batten Volz.

Demotte, Inc., 25 East 78th Street.—Romanesque, Gothic and classical works of art; modern paintings.

Downtown Gallery, 113 West 13th Street.—Paintings and sculpture by a group of leading American artists; paintings by Dorothy Varian, until November 13.

A. S. Drey, 680 Fifth Avenue.—Paintings by old masters and works of art.

Durand-Ruel Galleries, 12 East 57th St.—Exhibition of paintings by French impressionists; pastels by Mary Cassatt, Oct. 31 to Nov. 19.

Ehrlich Galleries, 36 East 57th Street.—Paintings by old masters; Mrs. Ehrlich—English furniture and accessories—recent importations. Through October.

Eighth Street Gallery, 61 West 8th Street.—Paintings by Joseph de Martini, to Nov. 5.

Ferngill Galleries, 63 East 57th Street.—Memorial exhibition of paintings by William E. Schumacher, and water colors by Leo Herschfeld, to Nov. 6.

Fifteen Gallery, 37 W. 57th St.—Members' opening exhibition, to Nov. 12.

Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists, with recent additions by Bouché, Bonnard, Gris, Gleizes, Delaunay, Hellon, Laurens, Torres-Garcia.

Gallery, 144 West 13th St.—Works by American water colorists. To Nov. 18.

Goldschmidt Galleries, 780 Fifth Avenue.—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal.—Pencil portraits by Eulabee Dix to Oct. 31; new water colors by Gordon Grant; colored etchings by Dorsey Potter Tyson; group show of etchings by Adams, Sloan, Higgins and Sterner; twenty etchings celebrating the Washington Bi-Centennial. During November.

M. Grieve, 386 Park Ave.—Portrait frames. Largest collection of rare examples of all periods.

G. R. D. Studio, 9 East 57th Street.—"Our First Four Years" exhibition.

Grant Studios, 114 Remsen St., Brooklyn.—Etchings by American artists.

Harlow, McDonald Co., 467 Fifth Ave.—Prints by old and modern masters.

Marie Harriman Gallery, 61 East 57th Street.—Recent paintings by Walt Kuhn, Nov. 1-26.

Kennedy Galleries, 785 Fifth Avenue.—Twenty etchings by twenty American artists executed for the Washington Bi-centennial portfolio.

Keppel Galleries, 16 East 57th Street.—Etchings and engravings by old and modern masters.

Kleemann-Thorman Galleries, Ltd., 573 Madison Avenue.—Drawings by American masters, to Nov. 12.

Kleinberger Galleries, 12 East 54th St.—Paintings by old masters.

Knoedler Galleries, 14 East 57th Street.—French and English color prints of the XVIIIth century.

Kraushaar Galleries, 680 Fifth Avenue.—Exhibition of paintings and watercolors by leading American artists; modern French paintings, water colors and drawings. To November 5.

Leco Studios, Chrysler Bldg.—Woodcuts by Harry Spanner and small sculpture by Fritz Groshans.

John Levy Galleries, 1 East 57th Street.—XVIIIth century English portraits; recent works of Archipenko. To November 19.

Julien Levy Gallery, 602 Madison Avenue.—Retrospective show of portrait photography, old and new, to November 5.

Macbeth Gallery, 15 East 57th Street.—Exhibition to aid living artists, to Nov. 7.

Macy Galleries, 54th Street and Sixth Avenue.—Exhibition to celebrate the Washington Bicentenary. One man show of work by Nura.

Pierre Matisse Gallery, Fuller Bldg., 51 East 57th St.—Recent pastels and drawings by Matisse.

Metropolitan Galleries, 730 Fifth Avenue.—Paintings by old masters.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Recent Egyptian accessions (3rd and 5th Egyptian rooms). Washington Bicentennial exhibition, through November 27. New taste in old prints; embroidered and lace handkerchiefs.

Midtown Galleries, 559 Fifth Avenue.—Ninth show by members of the cooperative group; paintings by Bertram Goodman, Nov. 1-15.

Milch Galleries, 108 West 57th Street.—Paintings by Stephen Etner, to Nov. 5.

Montross Gallery, 785 Fifth Avenue.—Recent paintings by Frank London, to Nov. 5; water colors by Elias Newman, to Nov. 9.

Morton Galleries, 127 East 57th Street.—Paintings and drawings by Herbert Reynolds Kniffin; paintings by Werner Drewes, to Nov. 14.

Museum of the City of New York, Fifth Avenue at 104th Street.—Historical exhibits relating to New York City; special exhibition of XIXth century wedding gowns, beginning Nov. 1.

Museum of Modern Art, 11 West 53rd St.—Exhibition of painting and sculpture from the museum's collection. Reconstructions of XVIIth century Persian frescoes; survey of American painting exhibition, opening Nov. 2.

Museum of Science and Industry, 320 East 42nd Street.—Industrial subjects by Gertrude A. Beneker.

National Arts Club, Gramercy Park.—Members' exhibition of small paintings.

J. B. Neumann, 40 East 49th Street.—Works by modern American and foreign artists.

Newark Museum, Newark, N. J.—Special exhibition of European and Oriental arms and armor. The Japanese loan collection of Chinese and Japanese art. Colonial life, celebrating the Washington Bicentennial. Modern American paintings and sculpture. Medals made in Newark. Thomas Lynch Raymond's models of church sanctuaries. Closed Mondays and holidays. Sculpture (in court). Life in Latin America (Junior Museum.)

New School for Social Research, West 12th St.—Drawings by Camilo Egas.

New York Historical Society, 170 Central Park West (76th Street).—Exhibition of Washingtoniana, throughout 1932 and of ship pictures and related memorabilia, after 1807.

Newhouse Galleries, 578 Madison Avenue.—Paintings by old and modern masters.

New York Public Library, 476 Fifth Ave.—Early views of American cities. Chiaroscuro prints through four centuries and recent additions to the print department, until Dec. 1.

Raymond & Raymond, 49 East 49th St.—Exhibition of facsimile reproductions of work by Cezanne, Oct. 31-Nov. 26.

Frank K. M. Rehn, 683 Fifth Avenue.—Paintings and watercolors by American artists; oils and gouaches by Harry Gottlieb.

Reinhardt Galleries, 780 Fifth Avenue.—Old masters. Contemporaneous French and American paintings.

Robertson-Deschamps Gallery, 415 Madison Avenue.—Ceramics by R. Struck.

Roeckl Museum, 310 Riverside Drive.—Contemporary German prints from the collection of Erich Cohen.

Schultheis Galleries, 142 Fulton Street.—Paintings and art objects.

Schwartz Galleries, 507 Madison Avenue.—Etchings by American and European artists, paintings of clipper ships, etc.

Scott & Fowles, Squibb Building, Fifth Avenue and 58th Street.—XVIIIth century English paintings and modern drawings. Water colors by Rowlandson (1756-1827).

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.—Works of art.

Jacques Seligmann Galleries, 3 East 51st Street.—Paintings, sculpture and tapestries; portraits by Maria von Kammerer, to November 8.

Marie Sterner, 9 East 57th Street.—Drawings by Bernard Lintott. October 31-November 19.

Valentine Gallery of Modern Art, 69 East 57th Street.—French and American paintings; special exhibition of abstractions by Kandinsky. During November.

Van Diemen Galleries, 21 East 57th St.—Paintings by old masters.

Vernay Galleries, 19 East 54th Street.—Special exhibition of XVIIIth century English furniture, silver, porcelain and paneled rooms.

Wanamaker Gallery, au Quatrieme, Astor Place.—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

Wanamaker Gallery, au Quatrieme, The Waldorf-Astoria, Park Avenue and 48th Street.—Antiques and objets d'art.

Wells, 32 East 57th Street.—Early Chinese art.

Weyhe Gallery, 794 Lexington Avenue.—Group show of prints by American artists.

Whitney Museum of American Art, 16 West 8th Street.—Memorial exhibition of the works of Glenn O. Coleman, to Nov. 16.

Wildenstein Galleries, 647 Fifth Avenue.—Old and modern paintings.

Yamanaka Galleries, 680 Fifth Avenue.—Exhibition of sculptures from the rock caves of Tien-lung-shan and Yun-kang.

Zborowski Gallery, 460 Park Avenue (at 57th Street).—Paintings by modern French artists.

FOREIGN AUCTION CALENDAR

BERLIN
Rudolph Lepke
Nov. 10, 11—Antiquities and paintings.
November 29—Paintings from the James Simon collection.

FRANKFORT
Joseph Baer & Co.
November 7—Wood cut books, art literature.

Heinrich Hahn
November 14, 15—Paintings, furniture, far Eastern art.

LEIPZIG
C. G. Boerner
November 8, 9—Engravings by old masters, the collection of Friedrich August II.
November 10, 11—The Stinnes collection of modern graphic art and books.

COLOGNE
Math. Lempertz
Nov. 2-4—Art from the v. Guillaume estate, Part II.

DUSSELDORF
Flechtheim-Helbing-Paffrath
Nov. 12—The Moritz Leiffmann collection.

LONDON
Sotheby & Co.
Oct. 31—Rare medals, plaquettes and coins, chiefly of the Renaissance.
Oct. 31, Nov. 1—Printed books.

Nov. 1, 2—Engraved portraits from the H. Breun collection.

Nov. 4—Old English and French furniture and works of art from various sources and private collections.

ROME
Ulrico Hoepli
November 12—Incunabula, autographs, and illustrated books from the XVth to the XIXth century.

AMSTERDAM
Mensing & Fils
Nov. 20—Painted panels from a Louis XVI salon.

VIENNA
Dorotheum
Nov. 9-11—Furnishings sold by the order of S. Schein.

PROVIDENCE

The program for the Institute of Art, which will be held in Providence on November 11, 12 and 13 under the

joint auspices of Brown University and the Rhode Island School of Design, includes sessions on the Fine Arts, Art in Industry and Art in the Community. On the morning of November 13, Dr. Charles A. Dinsmore will give an address on Principles of Beauty in Religion and Literature in the First Baptist Meeting House, one of New England's finest examples of XVIIIth century church architecture. This Meeting House was built in 1775 and is the oldest Baptist edifice in America.

The Institute of Art is the first event in a community program in art to be carried on during the academic year 1932-33 by Brown University, the Rhode Island School of Design and other cooperating agencies. This program will have as its purpose the stimulation, coordination and development of art interests in the community in relation to the Department of Art at the University and to the Rhode Island School of Design.

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BROOKLYN

The first exhibition of its kind to take place in New York City opened at the Brooklyn Museum on October 20, when lithographs by the pupils of Senefelder were placed on display in the Library Gallery. Aloys Senefelder discovered the lithographic process one hundred and thirty-four years ago by accident and in the course of the experiments which he conducted afterwards worked out practically every method used today.

Senefelder was a writer with leanings toward the drama, and in attempting to find a way of printing plays with engraved plates he stumbled on lithography as a solution.

Senefelder himself never did many prints. He did, however, train a class of skilled printers during his lifetime, and prints shown in this exhibition, of which there are 157, were done by his pupils. There are among them six prints from a large portfolio published by Senefelder, Gleissner and Company, Munich, in 1808. This was the first portfolio to appear before the public and is to be considered as the beginning of a general knowledge in this field. Among the most important lithographers shown are Nicolaus Strixner, Ferdinand Piloty, Gottfried Engelmann, Joseph Selb, Max Wagenbrunn, Lorenz Quaglio.

AMERICAN ART IN
ADDISON EXHIBIT

An exhibition entitled "One Man's Taste in Contemporary Art" will open at the Addison Gallery, Phillips Academy, Andover, on Sunday, October 8, to continue until December 1. The canvases included in the display were selected by Mr. Robert G. McIntyre, Secretary of the Art Committee of the Addison Gallery, and for over twenty years a partner in the Macbeth Gallery, New York.

The purpose of the exhibition is simply to show one man's taste in contemporary American painting, and the works on view have been chosen entirely for their own sake, though it is only natural that pictures by well known artists should form part of the selection. Among those who will be represented are Herbert Myer, Horace Day, Henry Schnakenberg, Ben Bann, Judson Smith, John Lillie, Nan Watson, John Kane, Louis Ellshemius, Arnold Blanch, Edward Bruce, Francis Speight, Stephen Etlinger, Hayley Lever, Barnard Lintott, James Chapin, George Luks, Child Hassam, Louis Rittman and others. The Addison Gallery is sponsoring the show as a possible substitute for the jury method of selecting contemporary exhibitions. It is felt by this museum that a personal selection may do more to clarify the views of each individual than a compromise between many conflicting opinions. Such a method is not only recommendable as affording a basis of comparison with the standards of every gallerygoer, but also puts the emphasis upon the picture itself rather than upon the artists' names, which are generally too greatly stressed.

In commenting upon his work in assembling the exhibition, Mr. McIntyre points out that there is a great thrill in hunting for pictures for such a display and that there are many surprises in store for adventurers in this field.



By GEORG LOBER
One of the group of eleven medals by this artist recently purchased from the Grand Central Galleries by the Copenhagen National Museum for their representation of American work in this medium.

SAN FRANCISCO

Director Lloyd L. Rollins of the California Palace of the Legion of Honor is organizing a new exhibition to be called the First Annual Exhibition of Western Watercolor Painting. The show will open on December 5th, 1932, and will conclude on January 8th, 1933.

This year's showing will inaugurate the exhibition as an annual event at the Palace of the Legion of Honor. There is a possibility that a circuiting itinerary, to include the leading western museums, will be arranged for the exhibition at the conclusion of its San Francisco showing. Works in watercolor, tempera, crayon and pastel will be eligible. The paintings submitted should be unframed but matted either in white or cream colored mounts. Costs of transportation and insurance in transit must be borne by the persons submitting examples of their work for consideration. Entry blanks and further information may be obtained by writing to the California Palace of the Legion of Honor.

The entries will be judged by a jury of five art experts including Charles Stafford Duncan, well-known artist; Mrs. Sidney Joseph; E. Spencer Macky, Executive Secretary of the San Francisco Art Association; together with Lloyd L. Rollins, Director, and Thomas C. Howe, Jr., Assistant Director of the California Palace of the Legion of Honor.

LOBER MEDALS GO
TO COPENHAGEN

COPENHAGEN—The Grand Central Art Galleries here just received word from the noted sculptor, Georg J. Lober, A. N. A., that Den Kongelige Mont og Medaille Samling have just purchased a group of eleven medals from him to represent this branch of art from the United States.

This is a group that was shown in Paris at the biennial exhibition of coins and medals sponsored by the French Government about two years ago. Replicas of four of the medals are now on exhibition at the Grand Central Art Galleries, including a portrait medal of the beloved actor-author, Frank Bacon, and one of Dr. Frederick Ives, inventor of the half-tone printing process.

Mr. Lober is represented in the Metropolitan Museum and Numismatic Museum, New York, the Smithsonian Institute, Washington, and in the Golden Gate Museum, San Francisco.

TOLEDO

The Toledo Museum of Art will feature during November three current exhibitions of note. Outstanding among them is the special display of Chinese art, which will include painting, carving, ceramics and bronzes secured from various private collections in both the east and west.

"American Life in Retrospect" is the title of another exhibition consisting of a group of one hundred selected Currier and Ives lithographs.

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